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The recent remarkable discovery of pottery molds and fragments of pottery and soft paste porcelain, on the site of the unimportant factory at Lowestoft, England, has demonstrated beyond question, that the hard paste ware which has for a generation been known to collectors as "Lowestoft" was never produced in England, but was of Oriental manufacture. A small number of genuine Lowestoft pieces, from the molds discovered, are known in England, but they are entirely different in paste, decoration and appearance from anything found in this country. Certainly no genuine piece of English Lowestoft ware exists in any museum in America and it is probable that none can be found on this side of the Atlantic. It may be safely assumed that every piece of hard paste ware in this country which has been supposed to be Lowestoft, is of Chinese workmanship, brought here by sailing vessels or by the East India Company, while those pieces of soft paste porcelain and white pottery resembling the so-called Lowestoft style in decoration are merely examples of that numerous class of ware which was produced at a score or more of English potteries a hundred years or so ago, but which in reality bear little resemblance to the real products of the insignificant Lowestoft factory, which was closed in 1804.

The peculiarities of decoration which mark this class of Oriental ware,—characteristics which, by accident rather than design, are suggestive of the real Lowestoft style,—render it so different in appearance from the average Chinese productions that it will probably continue to be known among collectors and dealers by this term, although a more appropriate and less confusing name should be adopted, such as False Lowestoft or Chinese Lowestoft.

EDWIN ATLEE BARBER.



THE ART DEPARTMENT OF THE SCHOOL

The School of Industrial Art of the Pennsylvania Museum, whose origin was the Centennial Exposition of 1876, has maintained to a peculiar degree its avowed purpose of dealing strictly with the problems of art education—fundamentally and generally—and art applied, specifically. Until its inception so little had been attempted in the direction of the improvement of our manufactures by the infusion of better ideas of taste, style, and color, that the contrast of the American displays of the products was sadly to their disadvantage side by side with the French, the English, and in fact all the civilized peoples.

Our "splendid isolation" was in part accountable for this; the long journey to lands where sight was to be had of inspiring subjects practically cut us off from such benefit, and we had then no collections at hand to visit. The almost thirty years which have elapsed have fairly bridged the chasm, and we are all but next door to what were then unheard of attainments to any except a few favored of fortune.

The further problem of art education was met as it best could be by the limited means available for demonstration, and it has since been handled with the increased powers which time and growth have put into the school's posses-

sion; and on the basis of experience and practice it has built up a thoughtful, sound and practical system of training students to understand the principles of art as they govern good design, or good judgment in matters of taste, regardless of what the student's future application of these principles may be. By knowing these general and universal laws of right proportion, right balance, right relation, he can safely undertake to execute, as well as to criticise; and he will also realize that whatever special line of applied art he may choose—work in wood, in metal, in stone, in silk, in glass—he has need of all the help of guiding knowledge which he can possibly gain, in order to enable him to infuse into the material he labors upon that subtle something which we call art, and which is not merely fancy, but purpose.

The school has therefore set itself to impress upon its pupils, and through many of them the communities, that "Art's a service," not a fantasy. That art is a serious study, and not a waiting for something to develop of itself. Not something outside of one's self and life, but wholly the drawing out—the *educating* of the mind and character, through the thoughts and bringing *that* to the surface.

In other words, it is teaching the understanding and appreciating what is meant by beauty, in a way to make that understanding so enter into the concrete and material that the crudest substance shall be so informed by the hands of the maker who has this thought and knowledge and power, that he presents it before our eyes transfigured. And this presentation is applied art. Knowing something of art and expressing it in any actual form means one must understand the properties of certain materials sufficiently well to work with them—to carve in wood or stone, to chase or mold metal, to lay mosaic, to weave tapestries, or to do any of the many things which begin as necessities of living, and develop into the highest expression of design.

The school has taken up this great problem also, and produces through its students demonstrations of its practical training. "To what end is this done?" is the ever repeated inquiry regarding every subject. If a leaf or flower is studied, primarily though it be for the practice of drawing or of painting, the next step is the consideration of its use. The suggestiveness for purposes of design is the first thought in the selection of almost every model put before the classes.



GOTHIC ALMS BOX

Designed and executed by William Brooke Smith
A Pupil of the School

This is quite as true in relation to the study of historic examples and the work in the Museum, which the pupils regularly carry on. The culture which acquaintance with the best productions of the past gives, and which must be acquired, is also absolutely necessary in order to adapt these derived motives to the demands of design. It goes without saying, that to be able to speak in a language one must understand it, and to *think* in it, understand it particularly well. The study of the character, then, of each national art, is therefore imperative in order to freely express ideas in the spirit of that people, and this is only possible to a student, and one well directed. Without the actual example it



GARDEN VASE

Original Design by Sara Leopold

A Pupil of the School

H. H. Battles Second Prize, 1905

would not be possible to study either the body or the spirit of the art of Egypt, of Greece, of Italy, of any country or race which has given us its history by this record. The most carefully printed plate is the merest ghost of the living presence, and can but serve to recall what has been. Indeed the relation here is just as vital as that between the student's sketch of his idea on paper and his creation of the real and visible object afterwards; in no way is it possible to demonstrate to him the purpose of his preliminary thought and preparation, the processes of his mind and observation, so clearly and so effectually and so sensibly, as by the construction in its three *dimensions* of what was nothing more than the foreshadowing of a "coming event."

It has so happened that in this country, art was understood to mean strictly framed pictures which could be carried from wall to wall,

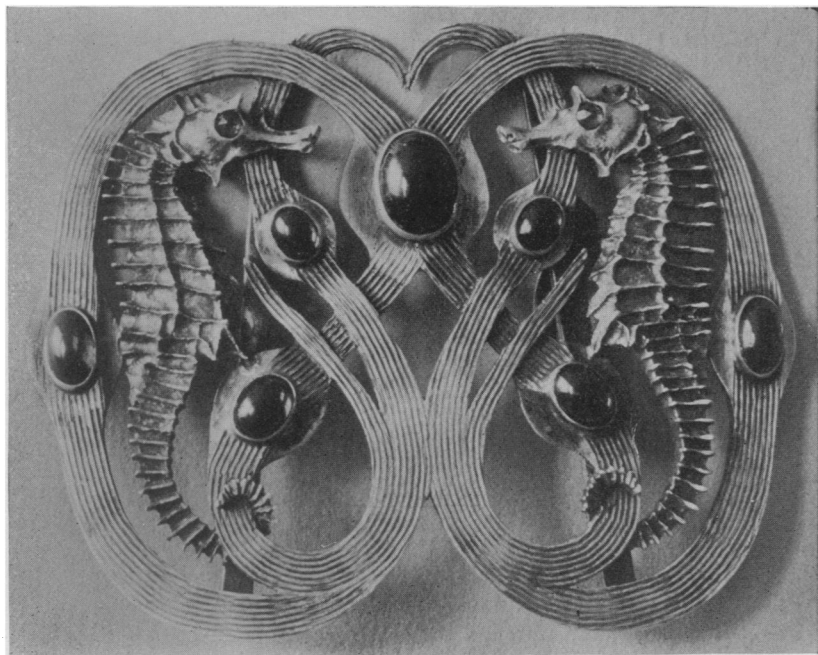
or statuary leading an equally free existence.

Much time, much patience, much of the "art education" spoken of under its several heads, passive and active, has been required to secure for applied art the moderately high position rather grudgingly accorded. In the old days when Michael Angelo carved statues, or painted ceilings, or designed buildings, or pedestals, or tombs, or altar figures; and Cellini made a Perseus, or a saltcellar, or a shield; and all the other thousand and one recognized "artists" turned their hands to setting jewels, or making caskets for them, or swords, or tapestries, or windows, there was no such distinction between "fine" and "applied" art. Raphael painted his San Sisto Madonna as a church banner; it was one of his many commissions, and had as much art put into it as he could give. His stanzas have the same, and certainly they are varied enough, and contrasts to the Sistine Mother. And the reason of all this seems to be that the desire to paint or carve

or cast *well*, was so strong that it simply was seized as an outlet for the artistic impulse expressed on as high a plane as professional attainment allowed, and the medium and the purpose (other than that of expression) counted for naught. It was the idea, and the beauty and power of its presentation which gave it rank as a work of art, both fine and applied.

It is something of this spirit the school hopes to see appear in its students and in the various communities where they live.

In every course established since its foundation there has been put before



METAL WORK

Belt Buckle—Hippocampus Motive

Designed and Executed by George Fass, a Pupil of the School

the class all the inducement which the attainments of predecessors could offer. It has been taught that any one of the many forms of applied art would require all the education, all the thought, all the effort, and all the power of the practitioner to bring his work up to the *possibilities* of the craft. And these possibilities are shown only in the examples of the best craftsmen, gathered in the museums.

Perhaps it is a little early in our national life to expect the standards of the golden age of Greece, or the high Renaissance; but the most important thing for our students to learn is that such standards did exist, and their demands were met by the artist-artisans.

The machine, of course, whirs its soulless way through our life as it now exists, and gives too much the cue by which judgment is passed. It cuts the pattern to which one is expected to conform; and the man who sets it in motion, and feeds its greedy maw, is pretty well in its power, and the purchaser of the product is under its iron heel as well.

The school has tried to reckon with this dragon in the path also, and has tried to teach that if a thing is to be duplicated fifty thousand times there is no real reason why it should be an ugly or inartistic thing. The Greek vases, besides their exquisite design, had a certain vital quality due to the contact with their makers' sensitive fingers, quite independent of their actual proportions. The clutch of the lathe, and the biting teeth of the many steel monsters which gnaw into the material with which they are put in contact, can never give this *creative touch*. It can only be hoped that the modern mind will conceive for modern methods of production something which shall be as good *machine work* as the best formerly produced was good *hand work*. There will be always that difference between them, of the real and the artificial, but perhaps not always the artificial pretending to be the real.

The study of the human figure in the school has the same purpose and significance as that of the plant or animal: the understanding of its structure and expression, and the appreciation of its possibilities as an element in design. Every pose is arranged to mean something decorative—to one mind a poster, to another a fountain, to another a stained-glass subject, to another a caryatid—all dependent upon the suggestiveness of the view, and the receptivity of the mind of the student. The purely academic method of drawing has been eliminated, and a fresher, more directly useful, and probably a more interesting plan adopted. Any professional model will decide how much easier it is to maintain a pose which represents a *character* than a merely *anatomical* position, and it is quite as true that the interest and energy of the students will flag less if the subject is one opening possibilities to their minds instead of limiting them to the matter of bones and muscles. The decorative application of the figure, either in its simplest phase as a page enrichment, or the crowning feature of a cathedral dome, offers a range quite adequate for the full compass of the human understanding.

With the adaptation of Historic styles to such subjects as lend themselves; and the derivation of decorative elements from nature the school concerns itself as sources for design motives. Those fantastic combinations which can be traced to no legitimate origin receive no encouragement. Disordered fancy does not belong in an institution of healthy growth. Individual peculiarities, the advent into outlandish regions and the very "nouveau" exuberances have no place in the orderly development of ideas, and the inventive faculty. Imagination has its full, proper, and high place—but under control. The grotesque Gothic is not the type most studied; the distorted Japanese is avoided; and the variety, invention and richness of the first; the facility, life, and natural character of the second considered as the valuable contributions made to our cumulative education in art. And in nature the defective, the distorted, the *accidental* is passed by, likewise, and the best type possible secured as the subject of study. Each race, caste, division of Nature, furnishes elements of strength, of inspiration, and of fundamental support. Education in applied art is to learn how to distinguish and select and, with taste and judgment, to utilize.

The Gothic alms box designed and executed by William Brooke Smith, a pupil of the school, shows the application of the study of a pronounced style to the constructive work. The examples of Italian Gothic presented to the Museum by Mrs. John Harrison furnished the motives of the *historical* origin of the idea, the *character* of the ornament being carefully studied from the objects, and the elements derived, utilized in an original way, but controlled by the principles governing the style.

As an evidence of individuality in a full use of the prevailing "art nouveau," the original garden vase designed and executed by Sara Leopold is as good an example as has been produced in pottery. Conforming only to the demands of the style in its requirements to be fanciful, rather than serious, the result has proven a very happy combination of the two qualities.

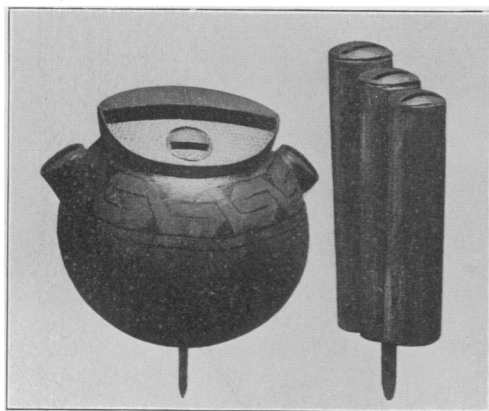
Another illustration shows the use of a natural form—the little sea horses fished up from the Adriatic Sea. The careful studies of these were adapted to the jeweler's design suggested by them, and the molds in which the silver buckle was cast, made from the very model of the original, and upon this the final chasing and gem setting were wrought.

HOWARD FREMONT STRATTON,
Director of Art Department.



PIGEON WHISTLES

A curious custom prevails in China which is of considerable interest to collectors of musical instruments. Every morning the rate of exchange between the copper cash and the silver tael (the unit of monetary value in China, equal to one and one-third ounces) is regulated at a meeting of the representatives of the various banking houses of Peking and instead of telegraphing or telephoning the result, homing pigeons are used to distribute these daily reports, the quotations being attached to their legs. Whistles made of small gourds or pieces of bamboo, are inserted between the tail feathers of the pigeons, which latter, when liberated, fly straight to the different banking houses to which they belong. The whistles are often carved in the shapes of animals' heads or in other fanciful designs and frequently represent a series of pipes placed side by side, each one emitting a different note. Mr. R. E. Difenderfer, of Philadelphia, who has made several visits to China, has presented to the Museum two of



PIGEON WHISTLES
Made of Gourd and Bamboo
Peking, China